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P. GÉLIS-DIDOT et H. LAFFILLÉE. *La peinture décorative en France du XI^e au XVI^e siècle.* Paris, 1889.

The wall-paintings of the Middle Ages have been much less studied and used by modern artists than the contemporary works of architecture and sculpture. No comprehensive work on the subject had yet appeared in France, and many works have perished during the last half-century. It is fortunate that the present work, which covers the entire Middle Ages, should have been begun. Two numbers have been issued. The plates are exact and well executed. While performing a strictly archaeological piece of work, the writers have also the practical view of offering material to architects of the present day who are constructing buildings in mediæval style and according to mediæval principles.—J. HELBIG, in *Revue de l'Art Chrétien*, 1889, 2.

G. LANDRIANI. *La Basilica Ambrosiana fino alla trasformazione in chiesa lombarda a volte.—I resti della Basilica di Fausta.* Milano, 1889, U. Hoepli.

While the basilica of Sant' Ambrogio at Milano is constantly being studied in its later developments as the best example of early Lombard architecture, its early history, since the foundation by St. Ambrose, has been comparatively neglected. This part of its history is carefully studied by the present writer, whose knowledge of the subject is very thorough from his having been present at all the recent restorations, in 1857 and since that date. An appendix illustrates the remains of the basilica of Fausta, originally contiguous to Sant' Ambrogio. The volume is fully illustrated.—*Nuova Antologia*, April 16, 1889.

E. MOLINIER. *Le Trésor de la Basilique de Saint-Marc à Venise.* Gr. 8vo, pp. 106; 7 planches, 13 vignettes. Venezia, 1888, Organia.

The treasury of San Marco has been lately thoroughly illustrated in the superb folio album of plates accompanied by a text written by Canon Pasini. The present small volume by M. Molinier is a condensation of the above. It contains a catalogue of the 171 objects reproduced in the album, of which a certain number are here also illustrated. It is known that this unique collection comes mainly from the barbarous pillage of Constantinople in 1204 by the Crusaders. There are successively studied: (1) the ancient vases; (2) Oriental works, such as Sassanid or Arabic vases, Chinese porcelains, Persian carpets; (3) Byzantine works of gold and silver, enamel and embroidery, including thirty chalices and eleven patens.—X. BARBIER DE MONTAULT, in *Revue de l'Art Chrétien*, 1889, 2.